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Opera in four acts SUNG IN ITALIAN

#### Giuseppe Verdi

Libretto by Francesco Maria Piave, after William Shakespeare's tragedy

Conductor

Alexander Anissimov

Director

Dieter Kaegi

Choreographer

Verina Hayes

Designer

Bruno Schwengl

Lighting Designer

Adam Silverman

Opera Ireland Chorus Chorus Master Fergus Sheil

RTÉ Concert Orchestra (Leader Michael d'Arcy) by kind permission of the RTÉ Authority

GAIETY THEATRE, DUBLIN April 6, 8, 10 and 12 April 1997 at 7.30 pm

There will be one interval of 20 minutes after Act Two

Edition: Casa Ricordi - BMG Ricordi SpA, Milan

Surtitle translations: Peter Bloor (by arrangement with the Royal Opera, Covent Garden)



The Arts Council
An Chomhairle Ealaíon



Giuseppe Verdi in 1847 (from an engraving by Geoffroy)

#### **CAST**

#### Cast, in order of appearance

Macbeth Anatoly Lochak

Banquo, Generals in King Duncan's army Stanislav Schwets

Lady Macbeth Karen Notare

Servant John Morrissy

Macduff, Scottish nobleman Raul Melo

Malcolm, son of King Duncan Niall Morris

Lady-in-waiting Regina Hanley

Fleance, Banquo's son Mark Kilgallon

Murderer Des Capliss

Apparitions:

A warrior John Morrisey

A bloody child Tara Mannering

A crowned child Donal Keavey

Doctor Gerard O'Connor

Répétiteur Mairéad Hurley

Stage Manager Annie Rushworth

Assistant Stage Manager Mo Andrews

Student ASM Luke Quigley

Subtitle Oparator Mairead Hurley

Macbeth was first performed at Teatro della Pergola, Florence, on 14 March 1847. The first Dublin performance was at the Theatre Royal in Hawkin's Street on 30 March 1859.

The revised version of *Macbeth* was first performed, in French, at the Théâtre Lyrique, Paris, on 21 April 1865. The first DGOS production was at the Gaiety Theatre on 1 June 1963

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#### PRINCIPAL CONDUCTOR: Proinnsias Ó Duinn

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#### 2nd VIOLINS

Elena Ouinn

Elizabeth Leonard Paul O'Hanlon Jennifer Murphy Emily Thyne Arthur McIver Donal Roche

#### **VIOLAS**

Padraig O'Connor Ruth Mann Thomas Kane Michelle Lalor

#### **CELLOS**

David James Annette Cleary Catherine Behan Hilary O'Donovan

#### BASSES

Martin Walsh Seamus Doyle

#### **FLUTES**

Elizabeth Petcu Deirdre Brady

#### **PICCOLO**

Deirdre Brady

#### **COR ANGLAIS**

Síle Daly

#### CLARINETS

Michael Seaver Jean Duncan

#### **BASS CLARINET**

Jean Duncan

#### **BASSOONS**

John Leonard Carole Block

#### HORNS

David Carmody Declan McCarthy Fearghal O'Ceallachain Mary Curran

#### **TRUMPETS**

Benny McNeill Davy Martin Eoin Daly

#### **TROMBONE**

David Weakley John Tate Patrick Kennedy

#### **TUBA**

James Kavanagh

#### TIMPANI

John Fennessy

#### **PERCUSSION**

Tony Kavanagh Paul McDonnell

#### HARP

Maria Cleary

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Clare Wallace

Elizabeth Woods

MEZZO-SOPRANOS
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Kathryn Fitzgerald
Sandra Gudgeon
Johanna Higgins
Maggie Killian
Olivia McCann
Cliona McDonagh
Melanie McGrane

Dara McMahon Eimear Mangan Amanda Pyke Dearbhla Walsh

**TENORS** 

Brian Carr
Tom Cregan
Dermott Doyle
Frank Dunne
Kevin Ferguson
Pat Fulham
Michael Hughes
Anthony Kearns
Paul Kelly
John McKeown
Ciaran Nagle
Dan O'Connor
Joe Roche
BASSES

Ciaran Brady
Des Capliss
Randal Courtney
David Darcy
Jeffrey Ledwidge
Seamus Ludden
Eunan McDonnell
John Morrisey
Conor O'Reilly
Seamus Shaw

WITCHES Mia Gallagher Justine Wise Doswell Fiona Lalor

SUPERS Patrick Brennan Tony McKenna Russell Smith

#### **CREDITS**

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#### SYNOPSIS OF THE PLOT

#### ACT ONE

Scene I: A wood

A chorus of witches has assembled to gloat over some recent mischief they have done. They are interrupted by a drum-roll announcing the arrival of Macbeth and Banquo, two generals in King Duncan's army. The witches hail Macbeth as Thane of Glamis and Cawdor and King of Scotland. Macbeth is perturbed when they further prophesy that Banquo shall beget kings though he himself will never reign. As the witches vanish, messengers arrive from Duncan to proclaim that the Thane of Cawdor has been executed for treason and the King has appointed Macbeth to the title. Startled at the swift fulfilment of part of the prophecy, Macbeth is filled with terror as he realises that only by removing Duncan can he occupy the throne (Due vaticini copmiuti or sono). As the soldiers depart, the witches return to predict a future meeting with Macbeth.

Scene 2: A hall in Macbeth's castle

Lady Macheth enters, reading a letter from her husband in which he tells her of his encounter with the witches and their prophecies (Nel di della vittoria). She resolves to give him the courage to commit the crime that will rid them of Duncan (Vieni! t'affretta!). When a servant announces that the King will spend the night at the castle, Lady Macbeth calls upon the powers of darkness to help her (Or tutti sorgete) . Macbeth arrives and his wife urges him to make the attempt that night. Escorted by Banquo, Malcolm and Macduff, King Duncan enters and is greeted by the Macbeths before retiring to his apartments. Macbeth remains alone with his conscience and imagines he sees before him a bloodstained dagger (Mi si affaccia un pugnal?). The die is cast. Macbeth goes into the King's bedroom. The deed done, he reappears to meet Lady Macbeth and, panic-stricken, describes the horrible scene (Tutto è finito. Fatal mia donna!). She urges her husband to go back, leave the dagger and

the grooms sleeping in the smear antechamber with blood in order to incriminate them. Macbeth, terrified, is unable to do so but she seizes the dagger and enters the King's room. A loud knocking is heard at the gate and the pair retire to wash away traces of their crime. Banquo enters with Macduff, who has been ordered to awaken the King early. Discovering the murder, they arouse the castle and the act ends with the assembled company, including the two Macbeths, calling down divine punishment upon the head of the assassin (Schiudi inferno, la bocca).

#### ACT TWO

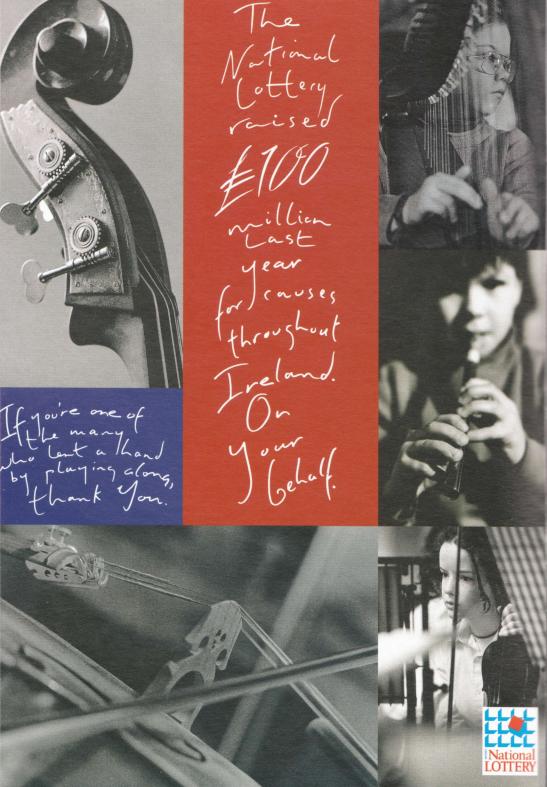
Scene 1: A chamber in the castle

Lady Macbeth reproaches her husband, now King, for moodily avoiding her. Macbeth cannot forget the witches' prophecy that Banquo's descendants would reign and, encouraged by his wife, resolves to have Banquo and his son, Fleance, murdered. Left alone, she broods upon the situation, then exults at the prospect of removing all obstacles to the throne (La luce langue).

Scene 2: The castle park

The assassins hired by Macbeth lie in wait for Banquo and his son who arrive on their way to a banquet at the castle. Banquo, after expressing gloomy forebodings (Studia il passo, o mio figlio! ... Come dal ciel precipita) is attacked and killed: but Fleance escapes.

Scene 3: The banqueting hall in the castle Macbeth and his wife enter and are greeted by the guests. Lady Macbeth offers a hearty toast in which all join (Si colmi il calice). One of the murderers enters stealthily and draws Macbeth aside to report the death of Banquo and the escape of Fleance. The King's joy at the news is short-lived. As he turns to sit down, he finds his chair occupied by Banquo's ghost, which only he can see. He is overcome with terror. Lady Macbeth tries to reassure



the guests by striking up the drinking song again. The ghost reappears, driving Macbeth into an even greater frenzy of fear. The guests express their suspicions, Macduff decides to escape to England, while Macbeth, recovering, determines to learn more about his future from the witches (Sangue a me).

Interval 20 minutes

#### ACT THREE

The witches' cave

The witches perform their gruesome rites around a boiling cauldron. Hecate, goddess of darkness and witchcraft, appears to announce Macbeth's imminent arrival. They must reveal to him his destiny, but not how he shall meet his end. This scene is enacted in mime and ballet. At its conclusion, Macbeth enters to interrogate the witches. They call up the powers of darkness and he learns his fate through a sequence of apparitions. First, a helmeted head warns him to beware of Macduff: then a blood-stained child assures him that "none born of woman shall harm him": another child, wearing a crown and bearing a branch, prophesies that he will be invincible until Birnam Wood moves against him. Then come visions of eight kings, all resembling Banquo who, say the witches, will reign after Macbeth. The last, Banquo himself, shows Macbeth in a mirror the images of innumerable other kings — Banquo's progeny. Macbeth swoons and the witches summon spirits of the air to revive him. They vanish and he is joined by Lady Macbeth. They both decide that Banquo's son and Macduff's family must die (Ora di morte).

#### **ACT FOUR**

Scene 1: A deserted spot on the border between Scotland and England, near Birnam Wood.
Scottish refugees mourn the plight of their country under the heel of the usurper Macbeth (Patria oppressa). Among them is Macduff, who is heartbroken by the news that his wife and children have been slaughtered

(O figli ... Ah, la paterna mana). Malcolm's English army arrives. The rightful heir to the Scottish throne urges the exiles to join him and orders each man to cut a bough from a tree in Birnam Wood to use as camouflage and so take the enemy by surprise (Dove siam? Che bosca e quello?).

Scene 2: The great hall of Macbeth's castle Lady Macbeth's lady-in-waiting and a doctor watch apprehensively for the Queen who, tormented by guilt, has been seen sleep-walking at night (Vegliammo invan due notti). She appears and, haunted by the murder of Duncan, tries in vain to wipe away the blood she imagines she sees on her hands (Una macchia).

Scene 3: A room in the castle

Macbeth broods on the battle he will soon have to fight against Malcolm, Macduff and their allies and mourns what he has lost through blind ambition (*Perfidi! ... Pieta, rispetto, amore*). His soliloquy is interrupted by the lady-in-waiting who brings news that Lady Macbeth is dead. Soldiers report that Birnam Wood is on the move. Macbeth now understands the real meaning of the witches' prophecy and prepares for the final struggle.

Scene 4: A plain surrounded by hills and woods In the encounter that follows, Macbeth is finally cornered by Macduff who tells him that he was not "born of woman, but ripped from his mother's womb". The doomed King, fighting desperately and pursued by Macduff, disappears from the scene. Malcolm re-enters to declare victory over Macbeth's forces. Macduff has killed Macbeth and the Scottish exiles, free at last, hail Malcolm as their new King (Salve, o re!).

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#### THE TWO MACBETHS

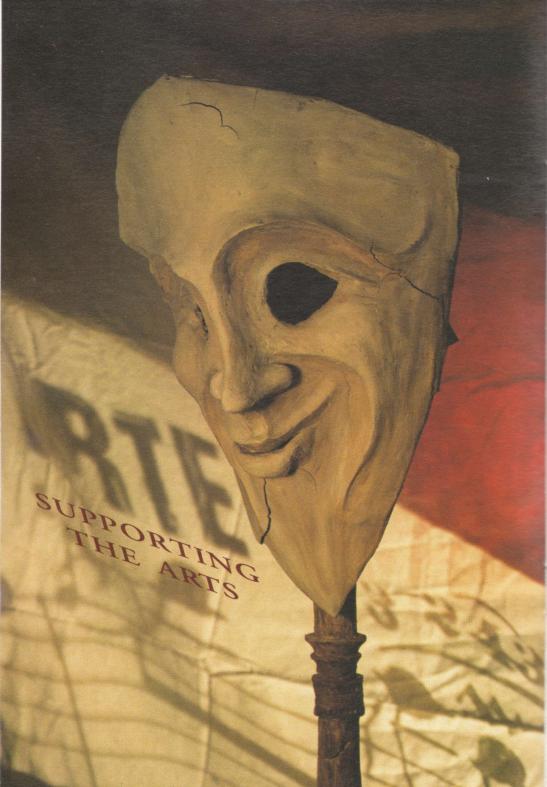
Verdi had no shortage of commissions before him in 1846. Flauto at the San Carlo, Naples, was waiting for an opera; Lumley in London had asked for two works; and Escudier in Paris was also pressing. Verdi, as often, refused to be harried and looked around for the right conditions for his next stage work. Three plays were under consideration. There was Grillparzer's *Die Ahnfrau*, which had been on his desk for some time and which in the end he never set to music. The second play was Schiller's first, *Die Räuber*, which ended up a year later in London as *I masnadieri* 

It was to the final one of the three, Macbeth, that Verdi turned his attention. The Pergola in Florence was the chosen theatre and from the start Verdi took his Shakespeare very seriously. He was also not above a bit of bluffing. Verdi's letters are full of statements which are meant to suggest that he knew more about Shakespeare and British history in the eleventh century than anyone else around. Perhaps he did, although it is extremely unlikely that he saw Macbeth on the stage before composing this first Florentine version. The omission was rectified later and Verdi had caught up with Shakespeare in front of the footlights (without music!) well before he started to rework the opera for Paris in 1865.

Verdi realised from the start that there were to be only three major parts in the opera: Macbeth, Lady Macbeth (who is practically always referred to as "Lady" in the letters) and the witches. They are all there, wrapped up with their musical labels in the brief prelude. By Verdi's standards, *Macbeth* is an austere

opera. There is no love and no sex: the Macbeths work as colleagues rather than as a husband and wife who are emotionally tied. There is no laughter, apart from a jolly melody which brings Duncan and his retinue to Macbeth's castle. The tune has been criticised for its levity, but it can also be seen as an early example of Verdi's ironic habit of sending people to their death with a jaunty figure in the orchestra. There is virtually no part for the tenor: he has to wait until the final act for his single "Ah, la paterna mano". It is, however, an extremely fine number and Verdi wanted it properly performed: "Choose carefully the tenor who is to sing Macduff, and be sure too that the secondary singers are good, because the ensembles call for good voices." There was to be no fobbing off with the second-rate because the roles were small. Once again, through these sentences comes the recognition that Macbeth is to be decided by the central trio, the fighting Macbeths and the powers of darkness.

The witches were taken with great seriousness, although the music Verdi wrote for them has been much criticised over the years. He instructed that they were to be divided into three covens of six members apiece, and he laid down the rules of behaviour for them. When *Macbeth* came to be redone for Paris, it was the third act, the one where the witches feature most prominently, that had the most work done on it. At the time, Verdi wrote to Escudier: "The witches dominate the drama; everything stems from them – rude and gossipy in Act I, exalted in Act III. They make up a real character, and one of the greatest importance."



Earlier, in Florence, Verdi was having trouble with them. His librettist, Piave, was hustled and harried, and bullied by the composer in precisely the way Verdi refused to be hustled, harried, and bullied himself. Metres were changed and changed back again, and eventually Maffei, who was to write the libretto for Verdi's next opera, I masnadieri, was called in to provide the words for the witches in Act III.

In the end, Verdi got something fairly close to what he wanted at the time. *Macbeth* opened at the Teatro della Pergola in Florence on 14 March 1847, and it was a success. There were, to be sure, a few dissenting voices, but the criticisms were not always prompted by purely musical motives. However, this first version for Florence is all but forgotten today. The *Macbeth* heard in the theatre and on recordings is the one which Verdi readjusted for the Théâtre Lyrique in Paris in 1865. Ironically, the Paris *Macbeth* was a failure.

The original 1847 Macbeth, which I saw in a semi-professional staging in London in 1976, is a much earthier and more obvious work than the later version, and the emphasis is different. All the weight falls on the shoulders of the baritone singing the title role. Lady Macbeth makes no appearance in Act III, which is confined to the witches and the warlord, who ends by singing a cabaletta "Vada in fiamme". Macbeth has all but the final word in the last act, which ends with his onstage death. The effect is one of total darkness; for Paris, Verdi added a chorus suggesting that the time of tyranny was over, and that, of course, is very much in line with

Shakespeare. There are certain gains in symmetry, but an almost intolerable burden is placed on the baritone, and one wonders how many of those who sang the role up and down Italy before 1865 were really able to take it.

Verdi openly declared his affection for *Macbeth*; after all, he did dedicate the Florence opera to his father-in-law, Antonio Baresi, in the warmest possible terms:

"For many years I have intended to dedicate an opera to you who have been my father, my benefactor, and my friend. Here now is this *Macbeth*, which is dearer to me than all my other operas, and which I therefore deem more worthy of being presented to you. I offer it from my heart; accept it in the same way, let it be witness of my eternal remembrance and the gratitude and love of your most affectionate VERDI"

A little extravagant perhaps, but Verdi continued to pay close attention to productions of the opera. His much-quoted demand for a voice which was "rough, stifled, and dark" in the role of Lady Macbeth does not refer to Marianna Barbieri-Nini, who created the part, but to Tadolini when she was suggested for the San Carlo staging. His complaint that Tadolini's voice was too pure, and his preference for a woman who could scarcely sing at all now look a bit impulsive, because Lady Macbeth was the very character whom Verdi was to build up later in Paris.

The idea of a non-singer essaying "La luce langue", which was composed for the 1865 revival, does not bear consideration. This astonishing aria, whose words are suggested by the speeches of Macbeth and not Lady



...except that they're open-minded, sporting, lazy, humorous, serious, political, pretty a-political, optimistic, pessimistic, proactive, opinionated, religious, tolerant, artistic, pragmatic, married, single, waiting for the legislation to be in place, parents, childless, obsessive, careless, cynical, essentially happy, given to melancholy, positive, intellectual, intelligent, sharp, hungry for knowledge, independent and Irish.

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Macbeth in Shakespeare, was clearly intended to restore the balance between husband and wife. So too was Lady Macbeth's entry at the end of Act III. There was also the practical reason that, by 1865, Verdi had grown out of the fashion for cabalettas and wished to replace them with something rather more subtle. In practically every way, the Paris version is an improvement. The rougher edges are smoothed over; Lady Macbeth becomes a part which any high mezzo would

want to tackle; Macbeth's role is eased a little from the huge demands of Florence; and there is a final chorus of rejoicing to drive away the darkness of Verdi's Scotland. *Macbeth* over the past sixty years has been considered as one of Verdi's best early operas; perhaps it should be reconsidered as a middle-period work.

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#### **DUBLIN'S FIRST LADY MACBETH**

"In all that concerns method and execution, feeling and expression, it would be hard to find a name worthy to be mentioned with that of Malibran's sister. In her, virtuosity serves only as a means of expressing the idea, the thought, the character of a work or a role." Thus did Franz Liszt speak of Pauline Viardot-Garcia, the mezzo-soprano who first sang Verdi's Lady Macbeth to Dublin in 1859.

While the operas of Giuseppe Verdi had been introduced to Dublin in 1849 with a performance in English of Ernani in the old Theatre Royal in Hawkins Street, it was with the first performance there of Il trovatore on 3 September 1855 that the new voice of Italian opera really arrived. The cast, a stellar one, fresh from a triumphant English premiere in Covent Garden the previous May, included Enrico Tamberlink as Manrico, Francesco Graziani as Luna (both men destined to take part in the St Petersburg premiere of La forza del destino), Mademoiselle Marai as Leonora and Madame Viardot-Garcia as Azucena. In his Annals of the Theatre Royal, written some thirty years after the premiere, R M Levey wrote: "Certainly, the Azucena, as an allround performance, has never been equalled: but all the world with one consent submits to the matchless genius of Viardot."

Pauline Viardot-Garcia (1821-1910) — younger sister of the great Maria Malibran; daughter of the famous Manuel del Popolo Garcia (the first Almaviva — Rossini, not Mozart); sister of the famous singing teacher Manuel Garcia; pupil of Liszt; friend of George Sand, Gounod and Meyerbeer — was one of the great intellectual singers of the nineteenth century. In 1840 she married Louis Viardot, the director of the Théâtre-Italien in Paris. Ivan Turgenev, a vital and

often disturbing element in her life for forty years, was the third party in one of the most enigmatic *ménages à trois* in literary or musical history. April Fitzlyon has called her study of this relationship *The Price of Genius*, implying that Pauline sacrificed the prospect of domestic bliss with Turgenev for her career as a singer. Turgenev's view is reflected in his most famous play – A *Month in the Country*.

Despite irregular features, she had the kind of beauty which is superior to prettiness and more durable. The London Journal of 20 July 1848 describes her thus: "Her courageously plain nose, un-ideal contour of jaw bone and mouth so saucily undefiant of beauty, nay, even of feminine commonplace, are not redeemed by an expressive eve and a remarkable forehead. There is, besides, a great want of grace and elegance in her gait and attitudes." However, it goes on to say "... every gesture, every glance is a movement of genius. When Madame Garcia grows excited in her performance, we think we could defy the pencil of the most penetrating artist living to turn aside the warm, misleading rays of intellectual sunshine that play over her countenance and to catch from off it, with all its practised dexterity of portraiture, one single line or expression that may fairly be called plain, much less ugly."

Brought up in an atmosphere of art, at the age of four she spoke fluently in four languages: at seven she accompanied pupils of her father. Her talent for painting and drawing, especially portraits, was phenomenal. Although it was first intended that she become a pianist, it was as a singer that she eventually won fame. Her voice was a strong mezzo-soprano, inclining to harshness and not particularly equal in timbre, the compass

widened by art (it was the Garcia method to extend voices at both ends, often at the expense of the middle) and used with the utmost intelligence.

She made her operatic debut, aged seventeen, at Her Majesty's Theatre in London in 1839, just three years after her sister Maria's untimely death as a result of a riding accident. The most important figure in Pauline's public, as opposed to private, life was the composer Giacomo Meverbeer, who had also admired her sister. He first heard her in Berlin in 1843, when he was director of the opera there, and he vowed that he would not allow any new work of his to be performed at the Paris Opéra unless she appeared in it. In 1848, when negotiations were underway for the production of Le prophète, he kept his word. Fidès, the mother forced to renounce her son in order not to expose his mortality, was the role that established Pauline Viardot as one of the greatest singing actresses in operatic history.

Fidès is assumed to have influenced Verdi in the design of the gypsy mother Azucena in Il trovatore, while Viardot's accomplishment inspired Gounod to compose for her his Sapho and Saint-Saëns his Dalila. Thus, in a sense, Viardot, with help from Meverbeer, established the mezzo-soprano as a first lady. capable of carrying a serious opera on her own shoulders. She rounded out her contribution to operatic history with Gluck's Orfeo, restored to its original tessitura by Berlioz in 1859. Henry Pleasants in The Great Singers refers to "one more contribution, for some of us the most treasurable of all: Brahms's Alto Rhapsody, written for her and first sung by her in Jena on March 3rd 1870."



Pauline Viaradot - Garcia

She reappeared in London every year from 1848 to 1858, singing a great many roles from a phenomenal repertoire that included Rossini's Desdemona, Cenerentola, Tancredi, Ninetta, Rosina and Arsace; Bellini's Norma, Amina and Roméo; Donizetti's Lucia, Leonora and Maria di Rohan; Gluck's Iphigenie en Tauride, Orfeo and Alceste; Mozart's Donna Anna, and Zerlina; Meyerbeer's Alice and the Princess (both in Robert le Diable) and Valentine in Les Huguenots; Rachel in Halévy's La Juive; Verdi's Azucena and Gounod's Sapho. In addition to Azucena and Lady Macbeth, Dublin audiences saw her as Fidès (with the Limerick soprano Catherine Hayes as Berta), Rosina in The Barber of Seville, Desdemona in Rossini's Otello, Donna Anna and Zerlina in Don Giovanni, Orsini in Lucrezia Borgia, Maddalena in Rigoletto, Nancy in the first

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Dublin performance of Flotow's Martha, the Gypsy Queen in La zingara (an Italian translation of Balfe's Bohemian Girl introduced with great success in 1858) and Gluck's Orfeo in the Berlioz revision first seen in Dublin in 1860.

Of course it must be remembered when looking through this fantastic array of roles that the prima donna held sway and could transpose the music into any key comfortable to her. Whether she had recourse to this in her prime is not known, but on the occasion of her first singing of Lady Macbeth in Dublin in 1859 she sent Signor Arditi, the conductor, a letter which is as fascinating as it is illuminating. "Here are the transpositions which I am making in the part of Lady Macbeth ... the recit. in D flat ... the andante "Vieni t'affretta" in B flat and the allegro "Or tutti sorgete" in D flat; consequently the whole scene must be a minor third lower. All the rest of the act may be given as written. The Cabaletta "Trionfai" is not sung. In the banquet scene (Act II) there must be a transition from the concluding phrase of the chorus "Come ci detta il cor" in order to get into A flat, the key of the drinking song ... the sleepwalking scene must be a tone lower ... I fancy I see your orchestra making faces at the horrible aspect of six double flats and five double sharps" ... and so on. The letter is illustrated with changes written out in detail by Madame Viardot, who knew exactly what she wanted.

Macbeth – this was the original 1847 version, of course – received its Dublin premiere on Wednesday 30 March 1859. In the cast with Madame Garcia were Signor Graziani in the title role, Signor Lanzoni as Banquo and Signor Corsi as Macduff. It was repeated on 6

and 13 April in that season, and was also revived the following year with Madame Viardot and Signor Graziani as the protagonists, but with Signori Ciampi and Luise as Banquo and Macduff respectively.

No further performances of Macbeth were recorded for that season, the undoubted 'hit' of which was the first Dublin production of Gluck's Orfeo and Euridice, in the Berlioz version with, according to Levey, "Viardot adding another laurel wreath to her already overcrowded brow by her extraordinary performance of Orfeo, which, indeed, realised all the classical ideas that could possibly be formed of the heartbroken god of the lyric art. The impression produced by "Che faro senza Euridice" can never be forgotten; its exquisite tenderness caused tears to flow, and the contrast between the death-like silence during the song, and the 'thunders of applause' at the end, was indeed striking. If any proof were wanted of the extraordinary versatility of this great artiste-musicienne, it only required to see her Lady Macbeth one evening, then Orfeo and then Zerlina, all equally excellent and fully proving that she had gone through each mode of the lyre and was mistress of all."

Paddy Brennan

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#### **ITINERARY**

#### DAY 1. DUBLIN / ROME

**24/7** Flight to Rome and transfer to your hotel. In the evening optional dining out on a delicious Italian menu and vino in the gourmet heart of the city, Piazza Navona. Later in the night visit Piazza di Spagna and perhaps also the Trevi Fountains.

#### DAY 2. ROME

25/7 In the morning, escorted sightseeing of Rome, an inspiring promenade viewing such marvels as Piazza Venezia, the Coliseum, St. Peter's Basilica and it's Square, the Roman Fora, the fascinating heart of the ancient Roman Empire; elegant Via Veneto, and perhaps even the sombre world of Via Appia Antica. In the afternoon, time at leisure to discover your own surprises and to shop. Optional visit to Tivoli.

#### DAY 3. ROME / ADRIATIC COAST

26/7 In the morning depart Rome taking the super highway to the Adriatic, via Aquila and the scenic mountain ranges of the Abruzzi region. Having reached the sunscorched sandy coastline, enjoy with leisurely abandon a feeling of a wonderful holiday. We will break at will for that welcome, Italian pasta and a dip in the warm Adriatic. Arrive in your hotel for a well deserved rest. Opera evening in Macerata: Verdi's Nabucco.

#### DAY 4. ADRIATIC COAST

Day at leisure to enjoy the blessings of this coastal region, or time for an optional excursion along the coast to Ancona and historic Ravenna, the last imperial outpost of Byzantium. Time to dine out at will. Opera evening in Macerata: Faust.

#### DAY 5. ADRIATIC / ROME

28/7 In the morning drive inland across the Marche mountains to Assisi and Perugia, glorious Renaissance cities closely associated with saints and artists, as well with the ancient Umbrian civilisation. Take a break for lunch and time permitting, a drive to Orvieto, surrounded by vineyards on top of a spectacular volcanic rock dominating the surrounding country. Inside the city, within its fortified walls, follow the shaded cobbled streets to magnificent St. Patrick's Cathedral, one of the finest in all Italy. Return to Rome for overnight.

#### DAY 6. ROME / DUBLIN

29/7 After breakfast transfer to the airport and flight home.

Optional extensions:

- (1) Rome city break.
- (2) Resort holiday on the coast.
- (3) Cities of Italy break

COST: £549.00 plus Insurance (£21.00), Gov. Tax (£24.00), opera tickets (£36.00 approx each)

#### SAVONLINNA OPERA FESTIVAL FINLAND 1997

Finland, a small nation of some 5 million souls, is the seventh largest country in Europe, tucked in between Russia, Scandinavia and the Baltic sea. It's a beautiful land of hard winters and glorious summers, rich in ever changing seasonal colours, thick forests and thousands of stretches of lakelands. Nearly 70% of Finland is forest; over 10% of it's area is water, nearly 200,000 lakes with nearly the same number of islands. In many ways it is fairy-tale country full of friendly people in love with nature, elegance and culture. Finland is rightly called the "Queen of the North". Even a short visit fires the imagination. The capital, Helsinki, is home to a rich gathering of artistic design and venerable monuments; a bustling harbour, a busy market, elegant shops and gourmet restaurants. Here must be the natural home of leisure.

#### **ESCORTED TOUR & CULTURAL EXPERIENCE**

#### DAY 1. DUBLIN / HELSINKI

Schedule flight with Finnair from Dublin to Helsinki. In-flight refreshments. Depart at 16.30 and arrive via Stockholm at 22.30. At leisure in the Helsinki Hotel, in the city centre beside the famous Opera House.

#### DAY 2. HELSINKI

In the morning escorted sightseeing tour to orientate yourself and discover the unique attractions of a waterfront location with unique Neo-classical and Nouveau Art design. Observe Finlandia Hall, Opera House, Parliament Building, the dominant Cathedral, Temppeliaukio church, carved out of rock. Helsinki is the centre of Finnish culture, the capital city and its political and economic heart. Afternoon at leisure - ideal opportunity for an optional excursion to the lush hinterland of lakes and woodland or relax and shop.

#### DAY 3. HELSINKI / MIKKELI

Drive North-East towards Savonlinna, base of the Opera Festival. Stop in Mikkeli, itself an attractive cultural and musical centre on lake Saimaa, and a natural choice for a relaxing holiday. Check into your hotel: Sokos Vaakuna, Early evening drive to Savonlinna for your first opera performance: Wagner's Tannhäuser, traditionally held in the sombre Olavinlinna Castle. Return to Mikkeli.

#### DAY 4. MIKKELI

Morning at leisure to relax and explore the town. In the afternoon drive to Savonlinna for a conducted visit through the town, traditional hosts to the Opera Festival, and a teeming market place of the region. Explore its many natural museums and art centres. In the evening, opera time in the castle, featuring Mozart's The Magic Flute. Drive back to Mikkeli.

#### DAY 5. MIKKELI

Day at leisure. With so much water and nature around, you should experiment with water cruises, excursions, boating and fishing. In the evening drive to Savonlinna for a final performance in the castle. Pagliacci and Cavalleria Rusticana. Return to Mikkeli, perhaps for the late night festive finale.

#### DAY 6. MIKKELI / KOTKA

Time to say goodbye to the magnificent landscape of lakes and lush islands. Drive south to the Russian border at Lappecranta, a region of natural caves and canals, and a possible optional excursion by Ferry to Vyborg inside Russia. Continue journey by coach towards the sea for two nights in the Hotel Sokos Seurhoune, in Kotka on the Gulf of Finland, facing Estonia.

#### DAY 7. KOTKA

Full day at leisure to relax, sunbathe and swim.

#### DAY 8. KOTKA / HELSINKI / DUBLIN

2017 After breakfast drive to Helsinki along the coast for final farewells to the city. Transfer to the airport for flight to Dublin at 13.30, arriving home at 15.10.

END OF TOUR.

COST: £535.00 plus Insurance (£21.00), Gov. Tax (£24.00),

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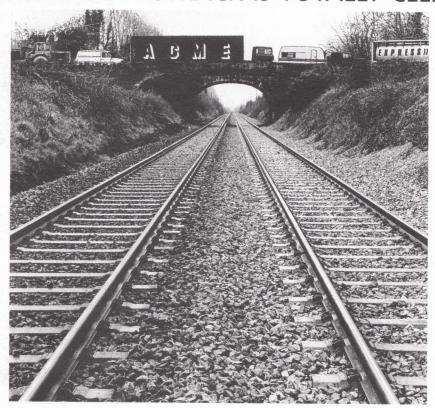


opera tickets (£36.00 approx each)

INCL: \*Return schedule flights Dublin/Helsinki/Dublin \*7 nights B & B in hotels as listed, 3 & 4 star hotels \*Transfers and coaching as in itinerary above

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#### ALEXANDER ANISSIMOV (Belorussia) - Conductor

After graduating from the St Petersburg Conservatory in 1970 he completed his studies at the Moscow Conservatory. In 1980 he was appointed chief conductor of the Belorussian Opera and Ballet Theatre and has since made many guest appearances at the Bolshoi in Moscow and the Mariinsky-Kirov in St Petersburg. Since 1994 he has been principal guest conductor of the NSOI. In recognition of his talent, the Symphony Orchestra of Rome's Santa Cecilia Academy presented him with Leonard Bernstein's baton in 1993; and the Russian musical review Muzikai Elite named him Conductor of the Year in December 1995. At Wexford he has conducted Tchaikovsky's Cherevichki and Rubinstein's The Demon. In 1995 he conducted Boris Godunov at the Fenice in Venice and a concert at the Teatro Colòn in Buenos Aires as well as accompanying Montserrat Caballé at the Kremlin. He has also conducted Yeygeny Onegin and various ballets at the Paris Bastille. Last year, in addition to his concert series with the NSOI, he toured Spain with the Monte Cario Philharmonic and conducted Prince Igor in San Francisco. He repeated the same opera in Marseille recently and in October he will conduct Rimsky-Korsakov's Tale of Tsar Saltan in Florence. He records exclusively for Naxos/Marco Polo, who recently issued his CD sets of Glazounov's Raymonda and the Wexford Demon. He is scheduled to record symphonies by Rachmaninov and Glazounov.



#### REGINA HANLEY / Soprano (Ireland) - Lady-in-waiting

Born in Tullow, Co Carlow, she studied at the College of Music in Dublin and at the Royal Northern College of Music in Manchester. She began her career as a mezzo-soprano, in which range her roles included Bradamante in Alcina, Maddalena in Rigoletto and Eboli in Don Carlos. As a soprano she has sung Jenufa, Kátya Kabanová and Nedda for OTC, Micaela in Astrakahn, and the Witch in Stephen Pickett's The Tinder Box for ONI. In 1994 she won the Mary Garden singing prize and made her ENO debut in Weill's The Rise and Fall of the City of Mahagonny. She recently gave concerts in Dublin, Carlow and Waterford and covered the role of Tatyana for Glyndebourne's Yevgeny Onegin.



#### VERINA HAYES (Ireland) - Choreographer

Born in England to Irish parents, she grew up in Calgary, Canada, where she began her ballet training. She continued at performing arts schools in Illinois, Montreal, New York and the Royal Ballet School in England. In 1984 she joined the ballet company of the Deutsche Oper am Rhein in Dusseldorf, where she performed a wide repertoire of roles as well as creating her first ballet, Movements From Then and Now. From 1993 to 1996 she was Artistic Director and Resident Choreographer of the ballet company of the Mecklenburg State Theatre where, in addition to working on operas and operettas, she choreographed Romeo and Juliet, The Nutcracker and The Night of the Swan, a modern interpretation of Swan Lake. She also created the contemporary works Fragments of the Storm and Songs of Joy and Healing. Verina is now a Professor of Dance and Choreography at the School for Music and Performing Arts in Hamburg.



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MAIRÉAD HURLEY (Ireland) - Répétiteur

Mairéad studied under Rhona Marshall at the RIAM in Dublin as well as at UCD and the National Opera Studio in London. Currently working as répétiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur. She has prepared operas for Opera Ireland (most recently *La Bohème*), Opera Touring Company, Opera Northern Ireland and the RTÉ Proms. Last year she toured Northern Ireland with ONI's *The World of Opera* and last month she worked on ONI's *Madama Butterfly*. Her next work with that company will be for its production of



#### DIETER KAEGI (Switzerland) - Director

Dieter Kaegi, who is Artistic Director (designate) of Opera Ireland, has directed two previous productions for the company; Martha in 1992 and Così fan tutte in 1993. Born in Zurich, he studied Musicology and German Literature there and in Paris before making his professional debut as an assistant director with English National Opera in 1980. He held similar posts in Zurich and Düsseldorf before becoming Director of Productions at the Aix-en-Provence Festival in 1989. Outside of these appointments he has worked on productions in Paris, Geneva, Lausanne, Nice, Lisbon, Venice, Bologna and Munich as well as in Ireland, the USA, Canada and at the Salzburg Festival. In December he directed Offenbach's Barbe-bleue in Strasbourg: after Macbeth he returns there to commence rehearsals for Bartók's Bluebeard's Castle. Then comes Der Rosenkavalier in Seattle and Tristan und Isolde in Monte Carlo, both designed by Bruno Schwengl.



#### ANATOLY LOCHAK / Baritone (Russia) - Macbeth

Born in Belgorod, he studied with Alexander Baturin at the Moscow Conservatory and was engaged by the Stanislavsky Music Theatre where he made his debut as Onegin. This was followed by Yeletzky in The Queen of Spades and leading roles in operas by the main Italian composers. He continues to sing principal roles at the Stanislavsky and is also a soloist at the Bolshoi. Abroad he has sung in Vienna (Yevgeny Onegin and War and Peace) as well as in Greece, Brazil, Slovenia, Italy, Germany and Switzerland. At Wexford Festival, where he first appeared as Potemkin in Tchaikovsky's Cherevichky in 1993, he has also sung the title role in Rubinstein's The Demon, Kalenik in Rimsky-Korsakov's May Night, Prince Premysl in Fibich's Sarka and Onegin in the Opera Scenes. A CD recording of the Wexford Demon is available on Marco Polo and he can also be heard in Shebalin's The Taming of the Shrew on Melodiya.



#### RÁUL MELO / Tenor (Cuba) - Macduff

First prize winner in the 1992 Alfredo Kraus "Best Lyric Tenor"
Competition, he has performed such roles as Ferrando, Almaviva,
Nemorino, the Duke of Mantua, Alfredo, Rodolfo, Cavaradossi,
Pinkerton and Don José as well as the Italian Tenor in Der Rosenkavalier
and leading roles in Bellini's Il pirata, Delibes's Lakmé as well as in Die
Fledermaus and The Merry Widow. During the 1995/96 season he sang at
the Deutsche Oper am Rhin, at Frankfurt and at the Braunschweig
Opera. This season he has already sung in concert in Sheveport,
Lousiana and in Germany as well as performing in La Bohème for
Hamburg Opera and in Rigoletto in Rheims. Back in the United States he
made his debut with Washington Opera as Rafael in Penella's El gato
montés. He returns to Washington soon to sing Nemorino.



#### NIALL MORRIS / Tenor (Ireland) - Malcolm

Dublin-born, he read Music at King's College in London and studied at the Guildhall, where his roles included Antonio in *The Duenna* under Rostropovitch. A year at the National Opera Studio was followed by engagements with Castleward Opera, English Touring Opera, and D'Oyly Carte. He has created roles in Jonathan Dove's *Siren Song* and Thomas Ades's *Powder Her Face* at London's Almeida Festival and in Julian Grant's *Jump into My Sack* with Mecklenburgh at the 1996 Covent Garden Festival. The Grant and Ades operas were recorded, and he has also recorded the part of Wittipol in Elgar's *Spanish Lady* with the BBC Scottish SO. He performs frequently on television and radio and his oratorio repertoire includes Rossini's *Petite Messe solennelle* and *Stabat Mater* as well as Mendelssohn's *Elijah* and Bach's B minor Mass and



#### KAREN NOTARE / Soprano (USA) - Lady Macbeth

A graduate of the Manhattan School of Music, she made her European debut in the title role of Leoncavallo's Zaza at the 1990 Wexford Festival, where she also sang Mariella in Mascagni's Il piccolo Marat two years later. As leading soprano of the Bonn Opera she has appeared in several roles, including Lisa in The Queen of Spades, Elvira in Don Giovanni and the title role in Manon Lescaut. She has sung Tosca with the Royal Danish Opera and Opera Zuid in the Netherlands, Elvira in Essen, Mimi with Opéra de Nice and Verdi's Desdemona in Hong Kong. In the United States she has sung Tosca in Miami; Leonora in Il trovatore with Fort Worth opera; and the title role in Madama Butterfly in Michigan and Florida as well as with Opera Illinois and New York City Opera. She is a three time winner of the Puccini Foundation Award and took first prize in the Puccini International Vocal Competition in Lucca.



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#### GERARD O'CONNOR / Bass (Ireland) - Doctor

Born in Galway, he was the first recipient of the Guinness Bursary at the National Opera School in London. He sang the Bonze in Opera Ireland's Madama Butterfly in 1993, the year in which he also appeared in Paisiello's Il barbiere di Siviglia at Wexford Festival Opera. In 1995 he doubled the roles of Badger and Parson in Opera Northern Ireland's production of Janácek's The Cunning Little Vixen and he has sung Alidoro in La Cenerentola at Castleward, the Abbot in Curlew River at the Covent Garden Festival, Simone in Gianni Schicchi at Holland Park, St John in the world premiere of James Wilson's A Passionate Man in Dublin and Colline in Opera Ireland's La Bohème last winter. Last year, too, he toured Ireland, Belgium, and the Netherlands in OTC's Zaide: and sang in Tchaikovsky's The Enchantress at the Brighton Festival and The Bohemian Girl for RTÉ.



#### BRUNO SCHWENGL (Austria) - Designer

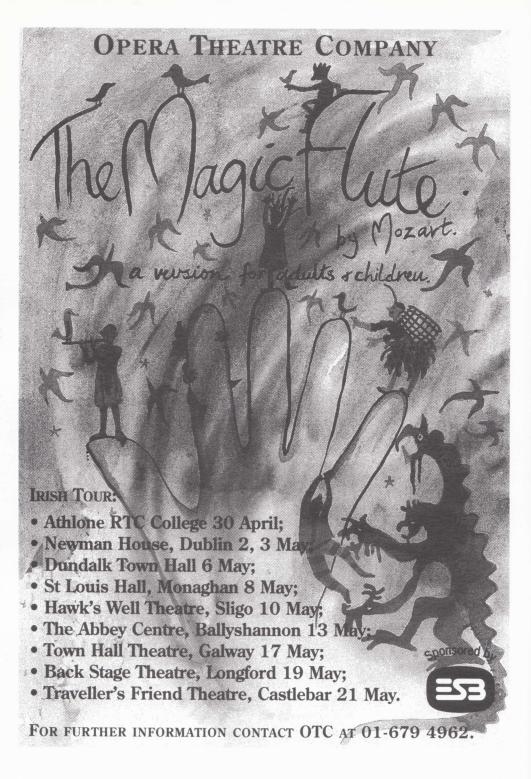
A native of Salzburg, where he lives, he was educated as a graphic artist and a theatrical set and costume designer. He has designed opera and ballet for opera houses in Santa Fe, Los Angeles, Houston, Venice, Rome, Zurich, Lausanne, Geneva, Copenhagen, Orange, Toulouse, Cardiff, Leeds and London. In Ireland he has designed for Wexford Festival (Cherevichki and Das Liebesverbot) as well as for Dublin's Gate Theatre (including The Picture of Dorian Gray and the recent A Tale of Two Cities) and Opera Ireland, for whom he designed Lucia di Lammermoor in 1991, Martha in '92 and Così fan tutte in '93, the last two for Dieter Kaegi productions. He recently did Offenbach's Barbe-bleue in Strasbourg with Kaegi, and his upcoming projects include Coppelia at the Théâtre du Capitole Toulouse, Der Rosenkavalier in Seattle and Norma for the Royal Opera in Stockholm.



#### STANISLAV SCHWETS / Bass (Russia) - Banquo

Stanislav Schwets, who makes his professional operatic debut in Opera Ireland's production of Macbeth, was born in Ekaterinburg in 1974 and studied with O Tchmyr at the Mussorgsky Ural State Conservatoire and with Professors Gluboky and Tchatchva at the Moscow State Conservatoire. Among the awards he has won to-date are a scholarship from the Russian "New Names" programme, First Prize and special prize at the Belvedere Competition in Vienna and a special prize at the Viñas Competition in Barcelona. He has appeared in the role of Sobakin in Rimsky-Korsakov's The Tsar's Bride in Moscow and has recently sung in Handel's Dettingen Te Deum at the Ludwigsburg Festival. Future plans include Daland in Der fliegende Holländer at Opéra de Metz and the Monk in Verdi's Don Carlos at the Opéra Royal de Wallonie in Liège.





FERGUS SHEIL (Ireland) - Chorus Master/Head of Music

Fergus Sheil, who made his operatic conducting debut with *L'elisir d'amore* last December, was born in Dublin and studied music at Trinity College, where he formed his own orchestra. He studied conducting with Leon Barzin in Paris and at masterclasses in England, Germany and Italy. He began working in opera at Wexford Festival in 1993, initially as Assistant Conductor and then as Chorus Master. In addition to his work with Opera Ireland, he has directed contemporary works for Opera Theatre Company. Since 1989 he has conducted student, amateur and youth orchestras throughout Ireland and in 1995 he won the BRI Conducting Competition in the UK. He was subsequently engaged by the RTÉCO, with whom he has already made a number of broadcasts, including some of music by young composers. He has also conducted the Orchestra of St Cecilia and is scheduled to conduct the Irish Chamber Orchestra at the NCH this month. Last year he made his UK debut with the Northern Sinfonia in Durham.



ADAM SILVERMAN (USA) - Lighting Designer

Opera credits incdude: Faust at Welsh National Opera last year; Chabrier's L'etoile at Opera Zuid and at L'Opéra Français de New York, where he has also lit Offenbach's La Périchole and Orphée aux enfers as well as Poulenc's Les mamelles de Tiresias and Gounod's La colombe; Il turco in Italia and Boris Godunov for Long Beach Opera; Les contes d'Hoffmann, Henze's Elegy for Young Lovers and Mozart's Il re pastore for Spoleto. Next on the list are Janácek's From the House of the Dead at Long Beach, Der Rosenkavalier in Seattle and La traviata for New Israeli Opera. He lit the Gate Theatre's A Tale of Two Cities, and his other recent theatre work includes As You Like It (Shakespeare Theatre DC), Boswell's Beauty and the Beast (Young Vic), The New Bozena (Cherry Lane), Dark Ride and Devil Inside (Soho Rep).



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O'Reilly Charles Mr

O'Reilly James & Fionnuala
O'Riada Padraic Mr
O'Riordan Eamonn Mr
O'Riordan J D Mr
O'Rourke Mona Ms
O'Rourke Terence Mr
O'Shea Finian Mr
O'Shea Mary-Rose
O'Sullivan George & Gemma
O'Sullivan Kevin Mr
O'Sullivan Kevin J Mr

Parlon Patrick Mr Patton Evelyn Mrs Peart Peter Mrs Phelan Caroline Mrs Potter D J Mr & Mrs Power Laurence Anthony Mr Prendergast Mary Ms

Quigley Anthony & Margaret Quinn Irene Ms

Redmond Maire Ms Regan Brian Mr Reid Fergus Mr Reidy Breda Ms Reihill Ann Ms Rennison H H Mr Reynolds Brid Ms Reynolds Michael Rev Reynolds Terry Mr Robinson Derek Mr Ronayne F Mr Rossiter Brendan Mr Rountree John Dr Rowan Paul E Mr Ruane James J Dr Ryan John M Mr Ryan N M Mr

Schnittger Charlotte Mrs Scully Angela Ms Scully Dermot Mr Shannon Lilian Dr Shanik Gregor Prof Shelly Denis J Mr Sheridan Gerry A Mr Sherry Mark Mr Sherry Liam Mr Sisk John R Mr Skelly O D G Rev Smith Joseph G Mr Smyth Robert Rudd Mr Smyth James & Pamela Smyth J W Mr Smyth Barbara Ms Soese Diana Mrs Spellman Michael Mr Spollen Mary Ms Stacey Thomas Mr Stack Anne Ms

Stafford Karen Ms
Stafford Marion Mrs
Staunton Tom Dr
Stein Edwin J Mr
Stephen Jim Mr
Stephenson Patrick F Mr
Stones Willie Mr
Strickland Bob Mr
Sullivan Brian Mr

Taylor T.D. Mervyn Mr Tennyson Geraldine Ms Thompson Frank Mr Thorn Myles Mr Tierney Martin Mr Tierney Mary Mrs Tipton G Mrs Tobin Kieran Mr Traynor Celine Dr Troy E M Dr Tucker Syl A Mr Tuomey Laurence J Mr Tynan Inez Ms

Wall William & Ada Mr Wallace Colette Ms Wallace Brian Mr Walsh Aileen Ms Walsh Bernadette Mrs Walsh Martin Mr Walsh Tony Dr Walsh Charles Mr Walsh Kevin Mr Walsh Maureen Ms Walsh Nolie Ms Walsh Thomas Mr Walsh Kevin G Mr Walshe Winifride Ms Walton Patrick A Mr Ward Dermot & Maeve Mr Weatherhead Noel Mr Webb Valerie Ms Whately William Dr Whelan Barbara Ms Whitaker Sandra Ms White John G Mr Woolfe Andrew Dr

Young Wllliam A Mr

#### DGOS & OPERA IRELAND PRODUCTIONS 1941-1997

Dates indicate the first and most recent DGOS Opera Ireland productions.

Salvatore Allegra Ave Maria Il medico suo malgrado	1959 1962	Christoph W Gluck Orfeo ed Euridice	1960, 1986	Gioacehino Rossini Il barbiere di Siviglia La Cenerentola	1942, 1991 1972, 1995
3 (: 1 1 1 1 1 D 1 (		Charles Gounod	1011 1005	L'italiana in Algeri	1978, 1992
Michael W Balfe	1012	Faust	1941, 1995		
The Bohemian Girl	1943	Roméo et Juliette	1945	Camille Saint-Saëns	1010 1050
T. I DI		O FH 11		Samson et Dalila	1942, 1979
Ludwig van Beethover		George F Handel	1042	D 1 1 1 0	
Fidelio	1954, 1994	Messiah	1942	Bedrich Smetana	1053 1056
17: D. III: 1		E 11 11	-1	The Bartered Bride	1953, 1976
Vincenzo Bellini La sonnambula	1960, 1963	Engelbert Humperdin Hänsel und Gretel	1942, 1994	Inhana Stanon	
	1955, 1989	riansei und Ofetei	1942, 1994	Johann Strauss Die Fledermaus	1062 1002
I puritani	1975	Leos Janáček		Der Zigeunerbaron	1962, 1992 1964
a puritarii	1913	Jenufa	1973	Dei Zigeunerbaron	1904
Benjamin Britten		jeriara	1713	Richard Strauss	
Peter Grimes	1990	Ruggiero Leoncavallo		Der Rosenkavalier	1964, 1984
reter Offines	1770	Pagliacci	1941, 1973	Dei Rosenkavaner	1701, 1701
Georges Bizet				Ambroise Thomas	
· ·	1941, 1989	Pietro Mascagni		Mignon	1966, 1975
Les pêcheurs de	17 (1, 170)	L'amico Fritz	1952		,
	1964, 1987	Cavalleria rusticana	1941, 1973	Peter Ilich Tchaikovs	skv
				Eugene Onegin	1969, 1985
Gustave Charpentier		Jules Massenet		The Queen of Spades	1972
Louise	1979	Manon	1952, 1980		
		Werther	1967, 1977	Giuseppe Verdi	
Francesco Cilea				Aida	1942, 1984
Adriana Lecouvreur	1967, 1980	Wolfgang Amadeus M		Un ballo in maschera	
		Così fan tutte	1950, 1993	Don Carlos	1950, 1985
Domenico Cimarosa		Don Giovanni	1943, 1995	Ernani	1965, 1976
Il matrimonio segreto	1961	Idomeneo	1956	Falstaff	1960, 1977
		Die Entführung aus	1040 1064	La forza del destino	1951, 1973
Claude Debussy		dem Serail	1949, 1964	Macbeth	1963, 1997
Pelléas et Mélisande	1948	Le nozze di Figaro Die Zauberflöte	1942, 1997	Nabucco	1962, 1986
		Die Zauberflote	1990, 1996	Otello	1946, 1981
Léo Delibes		Jacques Offenbach		Rigoletto Simon Boccanegra	1941, 1994
Lakmé	1993	Les contes d'Hoffman	1044 1070	La traviata	1956, 1974 1941, 1994
		Les contes à l'ionnam	111744, 1717	Il trovatore	1941, 1994
Gaetano Donizetti		Amilcare Ponchielli		11 tiovatore	1771, 1777
	1952, 1987	La Gioconda	1944, 1984	Gerard Victory	
	1958, 1996		, , , ,	Music Hath Mischief	1968
	1942, 1982	Giacomo Puccini			
La figlia del		La Bohème	1941, 1996	Richard Wagner	
reggimento	1978	Gianni Schicchi	1962	Der fliegende	
Lucia di Lammermoor	1955, 1991	Madama Butterfly	1942, 1993	Holländer	1946, 1964
E : 1 : 1 . E1 .		Manon Lescaut	1958, 1991	Lohengrin	1971, 1983
Friedrich von Flotow	1002 1002	Suor Angelica	1962	Tannhäuser	1943, 1977
Martha	1982, 1992	Tosca	1941, 1996	Tristan und Isolde	1953, 1964
Umbouto Ciondo -		Turandot	1957, 1986	Die Walküre	1956
Umberto Giordano Andrea Chénier	1957, 1983	Licinio Refice		Emanna W-1f E	:
Fedora	1957, 1983	Cecilia	1954	Ermanno Wolf-Ferra Il segreto di Susanna	rı 1956
= SUOI a	1777	Cecilia	1774	ii segreto di Susaiina	1930

## GAIETY

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John Costigan

P.A. to Executive Director Aine McCann Retail Manager **James Matthews** House Manager Fionnuala Downes Marketing & PR Ruth Chamberlain Accounts Denise Connolly Admin. Asst. / Clerk Barbara O'Boyle Box Office Manager Alan McQuillan Box Office Supervisor Alice Grant Box Office Nuala Cooke Debbie McOuillan Liz Maloney Susan Malonev Monica Kelly Claire Malone Maintenance John Kavanagh Stage Manager Terry Power Fly Master Eoin O'Regan Chief Electrician Liam Daly Asst. Electrician Kaye Mullaney Stage Door Michael McElhinney James Fitzgerald Michael Corcoran

Usher / Usherettes: Mary Vickers, Ciaran Geoghegan, Andrew Peters, Stephen Norton, Keith Loscher, Paula McDonnell, Therese Donohue, Trevor Kinch, Patrick Vickers, Norman Keating, Meliosa Gormely, Sarah O'Reilly, Sheila Hamilton, Niamh Harrington, Des Flemming.

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#### INFORMATION AND SERVICES

BOOKING INFORMATION: The Box Office is open Monday-Saturday 11a.m. - 7p.m. for advance bookings. Credit Card Bookings accepted by telephone 677 1717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Theatre and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: May be purchased at the Box Office.

**LATECOMERS:** In response to general request, latecomers will not be admitted until a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest fire exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order from is displayed in the Foyer and in each Bar. Coffe is available.

At the end of the performace, John B's bar on the Parterre level will remain open. The Gaiety bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserve the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

<b>FORTHCOMING</b>	ATTRACTIONS	AT THE	CAIETY THEATPE

If you are interested in the Gaiety's coming season please fill in the form below and give it to usher on duty or send it to:

THE GAIETY THEATRE, SOUTH KING STREET, DUBLIN 2.

Name:	
Address:	
Telehone Number:	

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